

Metropolitan Reveals Opera Season Plans

Five New Works Announced and Four Revivals, Including 'Die Walkure,' Which Will Be Given in German

Caruso's Return Expected

Galli-Curci and Ruffo Are Re- engaged; Gatti-Casazza to Pass Summer in Europe

General Manager Giulio Gatti-Casazza of the Metropolitan Opera Company will depart for Italy this week on the steamship Taormina after having just completed his program for the coming season of 1931-32. He will return about the end of September after a visit to several cities in Italy, France, Austria and Germany. Yesterday he took a special train to Rome to make a brief statement regarding his plans for the coming season. He said:

"First of all I desire to thank the American public for its extraordinary support during the season just closed, and to express my sincere thanks to all my co-workers, whose good will and discipline have permitted me to overcome all the difficulties of the past season."

"I wish also to send an affectionate greeting to my friend Enrico Caruso, who without any doubt will again take his glorious post at the Metropolitan."

New Operas To Be Given

"During next season the following new operas will be produced:

"Le Roi David, in French, book by Edouard Beaulieu and music by Edouard Lalo.

"Die Tote Stadt, in German, libretto by Paul Schell, music by 'Brugha' in French, libretto by Erich Wolfgang Korngold.

"Snezhnitsa, in French, from a poem by Ostrovsky, music by Nicolas Rimsky-Korsakov.

"Cosi Fan Tutte, in Italian, libretto by Lorenzo da Ponte, music by Wolfgang Amadeus Mozart.

"Lorelei, in Italian, book by Carlo d'Amico and music by Gennaro, music by Alfredo Catalani. (New for Metropolitan.)

"Requiem, in French, book by Jules Massenet, libretto by 'Brugha' and music by Giuseppe Verdi, in Italian, which also will be made, with entirely new mise-en-scene.

"Die Walkure, by Richard Wagner, which will be produced in German."

Mr. Gatti-Casazza announced the engagement of Mme. Amelia Galli-Curci and Titta Ruffo, two artists who do not need any introduction; also the engagement of Mme. Maria Jeritza of the Vienna Opera, a famous artist, who has scored great successes in some of the most important European theaters.

Two Coming From Buenos Ayres

The two coloratura sopranos, Mme. Selma Kurz and Mme. Angeles Bado, of the Buenos Ayres Opera, will sing some performances.

The French repertoire will be con- ducted during the first half of the season by Albert Wolff, who gave a per- formance which ranked almost equally with Mme. Negri's; Escamillo, Dolores (the Michaela of the opera) and Rodri- quez all gave noteworthy perfor- mances. When we go to see the picture again we shall have Carmen's performance which ranked almost equally with Mme. Negri's; Escamillo, Dolores (the Michaela of the opera) and Rodri- quez all gave noteworthy perfor- mances. When we go to see the picture again we shall have Carmen's

Mr. Gatti also has engaged the fol- lowing American artists:

- Miss Grace Anthony, soprano.
- Miss Yvonne D'Arle, soprano.
- Miss Viola Plo, soprano.
- Miss Myrtle Schaff, mezzo-soprano.
- George Meader, a lyric and buffo tenor, who made his career in the principal German theaters have also been added to the company; Manuel Salazar, the Spanish tenor, who is already well known to the American public, and Louis Rozza, a baritone of the National Opera of Budapest.

The artists who have been reengaged are as follows:

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celle, Romaline, Anne Rosella, Lenora Sparkes, Marie Sundelius, Marie Tiffany.
Soprano—Marianne, Cecile, Arden, Louise Barot, Grace Bradley, Julia Clausen, Raymond, Howard, Augusta Lenka, Marie Matfield, Margaret Matzenauer, Phil Perini, Lila Robinson, Marion Tanya.
Tenors—Paul Althouse, Pietro Audino, Angelo Bada, Enrico Caruso, as Giulio Cezar, Rafael Diaz, Benjamin Gligi, Orellia Harold, Morgan Kingston, Giovanni Martini, Giordano Palmieri, Johannes Sembach.
Baritone—Chief.
Baryton—Chief.
Chorus—Louis d'Angelo, Giuseppe Danile, Giuseppe De Luca, Mario Laurenti, Robert Leunhardt, Mario Piccini, Vincenzo Reiche, Hans Carl Schlegel, Antonio Scotti, Clarence Whitehill, Renato Zanelli.
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Patrolman Quinn telephoned to the West Forty-ninth Street police station and asked two patrolmen to guard the place until one of the officers upon whom a summons could be served. When they arrived he bore the relic he had discovered to the police station to be cherished as evidence.

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"Much depends," Mr. Toombes said, in discussing the situation in his country, on the results in America, as the issue in Australia now is whether prohibition can be enforced and sustained, and the United States is the experimental plot."

On the Screen

"Gypsy Blood," a Foreign Film at Strand, Should In- spire American Producers

By Harriette Underhill

Reviewing "Gypsy Blood" at the Strand Theater will prove to be a con-
dict twist love and duty. How we wish
that it had been made right here in
America, so that we might exhaust our
list of adjectives with a clear con-
science, for it is one of the best pictures
we ever saw, and American directors
and actors would do well to go and
study the methods of these foreigners
who produced this picture. To our way
of thinking it is even better than either
of its predecessors done by the same
director, Ernest Lubitsch.

Never have we seen such realism on
the screen and Pola Negri is a power-
ful actress, who is fascinating, beau-
tiful in a way that has character for its
foundation, and intelligent. As Car-
menita in "Gypsy Blood" she gives a
gorgeous performance. Not in the five
years that we have been seeing pic-
tures have we been so delighted with
the performance of an actress on the
screen and she is the first one we ever
felt that we wanted to write to and
think you are a great actress. Will
you kindly send your address, so I
can write to you. But Pola Negri can
be interviewed by us any time she
wishes.

The thing which distinguishes her
work is noticeable in the performance
of every one in the cast. We doubt
very much if any of the scenes have
been rehearsed, for there is not the
slightest trace of a director's hand,
and yet undoubtedly the picture owes
its excellence to Mr. Lubitsch. We
have been feeling strongly on the sub-
ject of this importation of German
films, but "Gypsy Blood" has convinced
us. We wouldn't have missed it for
the world, and if American producers
are wise it will set a new standard for
the screen. There are no close ups
to interrupt the continuity. The
star is not brought into the fore-
ground all the time. She does not
make a spectacular entrance, she is
simply introduced watching a parade
with a lot of other cigarette girls. The
play is a slice of life; the camera dis-
covers the characters doing ordinary,
homely things and records their ac-
tions on the film. You can't imagine
the director saying: "Now, all ready!
Camera!" The actors talk and laugh
and turn their backs to the camera
and the picture goes on, beginning at
the beginning and without any cut
backs ending with Carmen's death at
the hands of Don Jose.

French Actor Gives Program of Songs Before Appreciative Audience

Here as Concert Artist

Georges Plateau, the French actor,
made his American debut as a concert
artist last night in the Apollo Theater
in a program of French popular songs,
with Yvonne Dienne, pianiste, assist-
ing.

When he appeared with Jane Cow in
"The Crowded Hour" Plateau gave a
dramatic reading of "The Star-Spangled
Banner," which marked him for the
period of the war for benefits and Lib-
erty Loan meetings. Before that he
had played with Mrs. Pisga in "Serv-
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His program was of a popular type,
including Parisian songs, love songs,
and songs of the gypsy girl, every
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The Stage Door

"Phoebe of Quality Street" will open at the Shubert Theater this evening.

At the Ambassador to-night the "Dum- bells," formerly the official entertain- ment of the Canadian Expeditionary Force, will present their revue, "Dumb, Bumb, Bang."

A special matinee of "The Champion" will be given to-day for the benefit of the Service Club, conducted by the New York Community Service.

Frank Stammers will stage "Nobody's Money" for L. Lawrence Weber. Re- hearsals will start at once.

Alberta Burton, who played the girl from the woodhouse in "The Tavern," has been engaged for a leading part in "The Right Way."

Florence Rockwell, in "The Bird of Paradise," is at the Shubert-Rivera this week.

Joe Weber's production, "Honeydew," the musical comedy with the score by Eileen Doolittle, will return to the Theater for a spring engagement begin- ning May 15.

Drinkwater's "Abraham Lincoln" is playing at the Montauk Theater. Brook- lyn. This week, Jane Cow, in "Smilin' Through," is at the Majestic.

The title of the play in which Arthur Byron is starring at the Thirty-third Street Theater has been changed again. This time back to the original one of "The Ghost Between."

"Shuffle Along," a new musical novelty played by an all-colored company, will be the summer attraction at the Sixty-third Street Theater, opening in about two weeks. The book is by Miller and Lyle, and the lyrics are by Miller and Lyle. Blake, all of whom are well known in vaudeville.

Ellen Terry on Stage 65 Years

Miss Ellen Terry, for many years
considered the foremost English
actress, observed the sixty-fifth anni-
versary of her first appearance on the
stage on April 29. Her debut was
made at the age of eight.

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George White Ready to Stage 'Scandals of 1921'

Bugs Baer Librettist and Ann Pennington Featured Player of New Annual Review

George White is about to start active
preparations for his "Scandals of 1921,"
the third of his annual reviews, which
is destined for a summer run at a
Broadway theater. The preliminary
rehearsals and engaging of the chorus
will begin to-day. White proposes to
make this year's "Scandals" a still
more elaborate affair than his last
edition, with some innovations along
the lines hitherto pursued.

A new libretto will be brought into
view in the person of Mr. Bugs Baer.
The music has been written by George
Gershwin, who performed the same of-
fice for last season's "Scandals," while
the lyrics are supplied by Arthur Jack-
son, brother of Fred Jackson, author
of "Two Little Girls in Blue." Herbert
Ward is the art director and is look-
ing after the pictorial features of the
show. Ann Pennington will again be the
featured member of the cast.

Brazil Buys Radium Here

Orders \$65,000 Worth to Com- bat Spread of Cancer

The Radio Chemical Corporation of
New York and Orange, N. J., yesterday
announced that Brazil purchased more
than one-half gram (557 milligrams) of
radium in the United States last Satur-
day at a cost of \$65,000. Three hun-
dred and fifty-seven milligrams of the
order, extracted at Orange from carnot-
ite ore taken from the Urdak mines of
Colorado, will be shipped to South
America at once. The remainder will
follow soon.

The radium is to be used to combat
the spread of cancer in Brazil, as well
as for research purposes. The pur-
chase was made through the Banco
Comercial Industrial de Sao Paulo,
Brazil, and the Guaranty Trust Com-
pany of this city.

Barney Bernard to Appear in New Dillingham Production

Barney Bernard, who has become
identified as Abe Potash to the theater-
goer, and through his impersona-
tions of the stellar role in the Potash
and Perlmutter series of comedies,
hereafter will appear under the man-
agement of Charles Dillingham. Within
a fortnight Mr. Dillingham will present

When he appeared with Jane Cow in "The Crowded Hour" Plateau gave a dramatic reading of "The Star-Spangled Banner," which marked him for the period of the war for benefits and Lib- erty Loan meetings. Before that he had played with Mrs. Pisga in "Serv- ing the Hour" and "Madame Sans-Gene."

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